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CLASSIFICATION

CLASS M

MUSIC

CLASS ML

LITERATURE OF MUSIC

CLASS MT

MUSICAL INSTRUCTION

ADOPTED DECEMBER, 1902
AS IN FORCE APRIL, 1904

WASHINGTON
GOVERNMENT PRINTING OFFICE
1904

Library Science

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PREFATORY NOTE

It is estimated that on March 31 of the current year the Library of Congress possessed a collection of about 375,000 volumes and pieces of music, 5,000 books and pamphlets of the literature of music, and 6,000 books, pieces, etc., of musical theory and instruction. While the Library of Congress has during the last few years purchased thousands of volumes, the bulk of the collection consists of copyright deposits. As these include many works not needed in research libraries, the Library of Congress finds itself confronted by problems peculiar to itself, in addition to those confronting libraries developed wholly by systematic purchase.

In planning, testing, and perfecting a scheme of classification for use in the Music Division of the Library of Congress this had constantly to be borne in mind. As a matter of course the scheme, at least so far as it concerns music proper, took a form leaning toward the classified catalogues of publishers, and somewhat different from the schemes adopted by the notable American and European libraries. But care was taken to profit by the experience of these. In its present form the scheme embodies many valuable suggestions of the Chief classifier of the Library, Mr. Charles Martel, besides such modifications as he considered necessary in conformity with the arrangement of other classes of books in the Library.

The subdivisions may at first sight appear rather close, or here and there to imply a distinction too fine and perhaps a little troublesome in application; but it seemed wiser to be too minute than too broad, especially as even the collection of books about music is increasing at an exceptional rate. However, book and scheme will clash at times, no matter how expanded or compressed the classification may be. In such cases the conflict may often be settled by a judicious compromise. Where it can not, the scheme will have to be amended, for the minds of authors will ever drift into channels unforeseen by the classifier, and the best scheme will soon become fossil unless adjusted to the uncontrollable current of literature.

To date, this classification has been applied to some seven or eight thousand volumes, etc., illustrating the history and theory of music, and to more than 150,000 volumes and pieces of music.

O. G. Sonneck
Chief, Division of Music

Herbert Putnam
Librarian of Congress
Washington, April 1904

CLASS M

MUSIC

SYNOPSIS.

	M
Miscellaneous collections	1
Monuments, sources, reprints, etc	2
Complete and collected works of individual masters	3–4
Instrumental music	5–1450
Miscellaneous collections	5
One instrument	6–175
Several (solo) instruments	177–900
Duos	177–298
Trios	300–385
Quartets	400–485
Quintets	500–585
Sextets	600–685
Septets	700
Octets	800
Nonets	900
Orchestral music	1000–1360
Full orchestra	1000–1075
String orchestra	1100–1160
Band	1200–1270
Reduced orchestra	1350–1360
Juvenile	1380–1420
Dance music. General	1450
Vocal music	1495–2199
Miscellaneous collections	1495
Secular vocal music	1497–1998
Dramatic	1500–1526
Choral music, part songs, etc	1528–1608
Orchestral acc	1528–1546
Pianoforte acc	1547–1577
Unaccompanied	1578–1607
Songs for one voice	1610–1626
Orchestral acc	1610–1618
Pianoforte acc	1619–1626
Songs (part and solo), special	1627–1978
National	1627–1841
Society songs	1900–1921
Students' songs	1940–1972
Trade, labor, etc., songs	1977–1978
Juvenile secular	1990–1998
Sacred vocal music	1999–2199
Oratorios, masses, etc	2000–2017
Cantatas, anthems, part songs, etc	2018–2099
Orchestral acc	2018–2058
Organ or pianoforte acc	2060–2078
Unaccompanied	2081–2098
Songs for one voice	2100–2113
Orchestral acc	2100–2108
Pianoforte or organ acc	2110–2113
Hymn-psalm-choral books	2115–2146
Liturgy and ritual	2148–2188
Juvenile sacred	2190–2196
Temperance, rescue, mission, etc., songs	2198–2199

MUSIC

M

1 **Miscellaneous collections.** (Vocal and instrumental music with or without literary notes.)

F. i., The Century library of music.

N. B.—The following period arrangement, with proper modifications, to be used whenever convenient and where special numbers have not been provided:

.A1 Before 1700.
.A2 1700–1800.
.A4–Z9 1800–

F. i., Lulli, Armide=M1500.A1L82; Sacchini, Dardanus=M1500.A2S33; Sacchini, Phaeton=M1500.A2S36. But Wagner, Rienzi=M1500.W13R4; Verdi, Aida=M1500.V48A5.

Monuments, sources, reprints, historical publications, etc., other than those classed with subject.

2 General.

F. i., Publikationen der Gesellschaft für musikforschung.

Special.

2.2 Countries. (Alphabetically by name.)

F. i., Denkmäler der tonkunst in Oesterreich=M2.2.A82.

2.4 Kinds and forms. (Alphabetically.)

F. i., Eitner Cantaten des 17. und 18. jahrh.=M2.4.C2E3.

2.6 Instruments. (Alphabetically.)

F. i., Farrenc, Trésor des pianistes=M2.6.P4F3.

2.8 Manuscript facsimiles.

F. i., Early Bodleian music=M2.8.E2.

2.9 Other.

Complete and collected works of individual masters.

3 Complete.

F. i., Breitkopf und Härtel's gesamtausgaben.

4 Select.

Instrumental music.

5 Collections[a] of miscellaneous instrumental music and for miscellaneous combinations of instruments.

[a] The term "collection" is used throughout for publications in which the single numbers were written (1) by different composers; (2) by one composer, but were selected from several opuses; (3) by one composer, but for various combinations, not limited to any one class.

Instrumental music—Continued.

Special instruments. Solo.

Organ.

6 Miscellaneous collections. (Original compositions and arrangements mixed.)

Original compositions.

7 Collections.

Separate works.

8 Sonatas, sonatines.

9 Suites and kindred cyclical[a] combinations.

10 Fugues with or without preludes.

11 Compositions with titles such as theme and variations, meditation, reverie, morceau, fantasie, etc.

Arrangements.

12 Collections.

13 Separate works.

Harmonium.

15 Miscellaneous collections.

Original compositions.

16 Collections.

17 Separate works.

Arrangements.

18 Collections.

19 Separate works.

Pianoforte. (Two hands. To include keyboard inments like harpsichord, etc., with the period arrangement as outlined under M1.)

20 Miscellaneous collections.

Original compositions.

Collections.

21 Several composers.

22 One composer.

Separate works.

23 Sonatas, sonatines.

24 Suites and kindred works.

Compositions with titles such as morceau, klavierstück, ballade, scherzo, notturno, etc.

25 General.

27 Theme and variations.

[a] The term "cyclical" is used here for compositions consisting of several pieces with an inner connection of ideas; f. i., Schumann's "Faschingschwank" is cyclical, whereas D'Albert's "Vier klavierstücke" are not.

M

Instrumental music.
Special instruments.
Pianoforte—Continued.
Original compositions.
Separate works.
Compositions with titles, etc.
28 Marches.
Dances.
30 General.
31 Two-rhythm. (Polkas, etc.)
32 Three-rhythm. (Valses, etc.)
Arrangements.
Pianoforte scores.
33 Operas, oratarios, cantatas, etc.
35 Symphonies, suites, and other orchestral music.
37 Concertos. (If arrangements, but if corresponding to vocal scores with pianoforte accompaniments, that is, if the solo piano part remained unchanged, see Orchestral music, Concertos M1011.)
38 Chamber music, to include transcriptions of organ music for pianoforte, two hands.
38.5 Songs.
F. i., Liszt's transcriptions of Schubert's songs.
39 Potpourris, selections, etc.
Patriotic and other national songs, arranged for pianoforte. See M1668–69.
Bowed instruments.
Violin.
40 Miscellaneous collections.
Original compositions.
41 Collections.
42 Separate works.
Arrangements.
43 Collections.
44 Separate works.
Viola.
45 Miscellaneous collections.
Original compositions.
46 Collections.
47 Separate works.
Arrangements.
48 Collections.
49 Separate works.

M

Instrumental music.

Special instruments.

Bowed instruments—Continued.

Violoncello.

50 Miscellaneous collections.

Original compositions.

51 Collections.

52 Separate works.

Arrangements.

53 Collections.

54 Separate works.

Double bass.

55 Miscellaneous collections.

Origina compositions.

56 Collections.

57 Separate works.

Arrangements.

58 Collections.

59 Separate works.

Wind instruments.

Flute.[a]

60 Miscellaneous collections.

Original compositions.

61 Collections.

62 Separate works.

Arrangements.

63 Collections.

64 Separate works.

65–69 Oboe.

70–74 Clarinet.

75–79 Bassoon.

80–84 Horn.

85–89 Trumpet.

90–94 Trombone.

95–99 Tuba.

100–104 Saxhorn.

105–109 Saxophone.

110 Other.

Plectral instruments.

115–119 Harp.

120–124 Banjo.

[a]Always the family of an instrument to be understood.

M

Instrumental music.

Special instruments.

Plectral instruments—Continued.

125–129 Guitar.

130–134 Mandolin.

135–139 Zither.

Lute.

140 Collections.

141 Separate works.

142 Other.

Percussion and other instruments.

145–149 Bagpipe.

150–154 Bells.

155–159 Children's instruments.

160–164 Drum.

165–169 Harmonica.

170–174 Pianola and kindred instruments.

175 Other.

Music for several solo instruments. (Chamber music and other ensemble music not orchestral.)

Collections (miscellaneous instrumental combinations).

177 Miscellaneous.

178 Original compositions.

179 Arrangements.

Duos.

Organ.

180 Miscellaneous collections.

181 Two organs (or organ for four hands).

Organ and one other instrument.

182 Miscellaneous collections.

Original compositions.

183 Collections.

184 Separate works.

Arrangements.

185 Collections.

186 Separate works.

Harmonium.

190 Two harmoniums, or harmonium, four hands.

Harmonium and one other instrument.

191 Miscellaneous collections.

Original compositions.

192 Collections.

193 Separate works.

M

Instrumental music.
Several solo instruments.
Duos.
Harmonium.
Harmonium and one other instrument—Cont'd.
Arrangements.
194 Collections.
195 Separate works.
Pianoforte.
One pianoforte, two performers (four hands).
200 Miscellaneous collections.
Original compositions.
201 Collections.
Separate works.
202 Sonatas.
203 Suites.
204 Morceaux, etc.
Arrangements.
207 Collections.
Separate works.
Pianoforte scores.
208 Operas, etc.
209 Symphonies, etc.
210 Concertos, etc.
211 Chamber music, etc.
212 Potpourris, excerpts, etc.
213 One pianoforte, more than two performers (six, eight, etc., hands).
Two pianofortes, two performers.
214 Original works.
215 Arrangenents.
216 Two or more pianofortes, three or more performers (six, eight, etc., hands).
Pianoforte and one other instrument (regardless of relative importance), other than organ or harmonium.
Pianoforte and one bowed instrument.
Pianoforte and violin.
217 Miscellaneous collections.
Original compositions.
218 Collections.
Separate works.
219 Sonatas.
220 Suites.
221 Morceaux, etc.

M

Instrumental music.
Several solo instruments.
Duos.
Pianoforte.
Pianoforte and one other instrument, etc.
Pianoforte and one bowed instrument.
Pianoforte and violin—Continued.
Arrangements.
222 Collections.
223 Separate works.

N. B.—Parts are to be distinguished from scores by the letter P, which is to follow the author number. For compositions which have both instrumental and vocal parts P2 will designate the instrumental and P3 the vocal parts. F. i., the score of d'Indy, 2e quatuor . . . op. 45 =M452.I42, the parts =M452.I42P; the score of Brahms, Schicksalslied =M1530.B81S4, the instrumental parts =M1530.B81S4P2, the vocal =M1530.B81S4P3.

Pianoforte and viola.
224 Miscellaneous collections.
Original compositions.
225 Collections.
226 Separate works.
Arrangements.
227 Collections.
228 Separate works.
Pianoforte and violoncello.
229 Miscellaneous collections.
Original compositions.
230 Collections.
Separate works.
231 Sonatas.
232 Suites.
233 Morceaux, etc.
Arrangements.
235 Collections.
236 Separate works.
Pianoforte and double bass.
237 Miscellaneous collections.
238 Original compositions.
239 Arrangements.
Pianoforte and one wind instrument.
Pianoforte and flute.
240 Miscellaneous collections.

M

Instrumental music.
Several solo instruments.
Duos.
Pianoforte.
Pianoforte and one other instrument.
Pianoforte and one wind instrument.
Pianoforte and flute—Continued.
Original compositions.
241 Collections.
242 Separate works.
Arrangements.
243 Collections.
244 Separate works.
Pianoforte and oboe.
245 Miscellaneous collections.
246 Original compositions.
247 Arrangements.
Pianoforte and clarinet.
248 Miscellaneous collections.
Original compositions.
249 Collections.
250 Separate works.
Arrangements.
251 Collections.
252 Separate works.
Pianoforte and bassoon.
253 Collections.
254 Separate works.
Pianoforte and horn.
255 Miscellaneous collections.
Original compositions.
256 Collections.
257 Separate works.
Arrangements.
258 Collections.
259 Separate works.
Pianoforte and trumpet.
260 Collections.
261 Separate works.
All the following duo combinations (269–299) to have same subdivisions as Piano and trumpet.
262–263 Pianoforte and trombone.
264–265 Pianoforte and tuba.

M

Instrumental music.
Several solo instruments.
Duos.
Pianoforte.
Pianoforte and one other instrument, etc.
Pianoforte and one wind instrument.—Cont'd.
266–267 Pianoforte and saxhorn.
268–269 Pianoforte and saxophone.
270–271 Pianoforte and other.
Pianoforte and one plectral instrument.
272–273 Pianoforte and harp.
274–275 Pianoforte and banjo.
276–277 Pianoforte and guitar.
278–279 Pianoforte and mandolin.
280–281 Pianoforte and zither.
282–283 Pianoforte and other.
284–285 Pianoforte and other instruments.
286–287 Two bowed instruments.
288–289 Two wind instruments.
290–291 One bowed, one wind.
292–293 Two plectral instruments.
294–295 One bowed, one plectral.
F. i., violin and harp duo.
296–297 One wind, one plectral.
298 Other duo combinations.
Trios.
Organ and two other (solo) instruments.
300 Miscellaneous collections.
Original compositions.
301 Collections.
302 Separate works.
Arrangements.
303 Collections.
304 Separate works.
The trio combinations (305–344) to have same subdivisions as Organ (300–304).
305–309 Harmonium and two other (solo) instruments.
Pianoforte and two other (solo) instruments.
310–314 Pianoforte and two bowed instruments.
312 Pianoforte, violin or viola, and violoncello.
312.4 Other combinations.
315–319 Pianoforte and two wind instruments.
320–324 Pianoforte, one bowed, one wind instrument.
325–329 Pianoforte and two plectral instruments.
330–334 Pianoforte, one bowed, one plectral.

M

Instrumental music.
Several solo instruments.
Trios.
Pianoforte and two other (solo) instruments—Cont'd.
335–339 Pianoforte, one wind, one plectral.
340–344 Pianoforte and other trio combinations.
String trios.[a]
350 Miscellaneous collections.
351 Original compositions.
353 Arrangements.
355–385 to have same subdivisions as String trios (350–353).
355–359 Wind trios.
360–364 String-wind trios.
365–369 Plectral trios.
370–374 String-plectral trios.
375–379 Wind-plectral trios.
380–384 String-wind-plectral trios.
385 Other trio combinations.
Quartets.
Organ and three other (solo) instruments.
400 Miscellaneous collections.
Original compositions.
401 Collections.
402 Separate works.
Arrangements.
403 Collections.
404 Separate works.
405–409 Harmonium and three other (solo) instruments.
[Same subdivisions.]
Pianoforte and three other (solo) instruments.
Pianoforte and three bowed instruments.
410 Miscellaneous collections.
Original compositions.
411 Collections.
Separate works.
412 Pianoforte, violin or viola, and violoncello.
412.2 Pianoforte and three violins.
412.4 Other combinations.
Arrangements.
413 Collections.
414 Separate works.

[a] Traditional term for the combination of three bowed instruments.

M

Instrumental music.
Several solo instruments.
Quartets.
Pianoforte and three other (solo) instruments.
Pianoforte and three wind instruments.
415 Miscellaneous collections.
Original compositions.
416 Collections.
417 Separate works.
Arrangements.
418 Collections.
419 Separate works.
420–424 Pianoforte and three bowed-wind instruments.
[Same subdivision.]
425–429 Pianoforte and three plectral instruments.
430–434 Pianoforte and three bowed-plectral instruments.
435–439 Pianoforte and three wind-plectral instruments.
440–444 Pianoforte and three bowed-wind-plectral instruments.
445–449 Pianoforte and other quartet combinations.
String quartets.
450 Miscellaneous combinations.
Original compositions.
451 Collections.
Separate works.
452 Two violins, one viola, one violoncello.
452.2 Four violins.
452.4 Other combinations.
Arrangements.
453 Collections.
454 Separate works.
Wind quartets.
455 Miscellaneous collections.
Original compositions.
456 Collections.
457 Separate works.
Arrangements.
458 Collections.
459 Separate works.
460–464 String-wind quartets.
[Same subdivisions.]
465–469 Plectral quartets.
470–474 String-plectral quartets.

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M

Instrumental music.

Several solo instruments.

Quartets—Continued.

475–479 Wind-plectral quartets.

480–484 String-wind-plectral quartets.

485 Other quartet combinations.

Quintets.

500–504 Organ and four other (solo) instruments.

505–509 Harmonium and four other (solo) instruments.

Pianoforte and four other (solo) instruments.

510–514 Pianoforte and four bowed instruments.

515–519 Pianoforte and four wind instruments.

520–524 Pianoforte and four bowed-wind instruments.

525–529 Pianoforte and four plectral instruments.

530–534 Pianoforte and four bowed-plectral instruments.

535–539 Pianoforte and four wind-plectral instruments.

540–544 Pianoforte and four bowed-wind-plectral instruments.

545–549 Pianoforte and other quintet combinations.

550–554 String quintets.

555–559 Wind quintets.

560–564 String-wind quintets.

565–569 Plectral quintets.

570–574 String-plectral quintets.

575–579 Wind-plectral quintets.

580–584 String-wind-plectral quintets.

585 Other quintet combinations.

Sextets.

600–604 Organ with five other (solo) instruments.

605–609 Harmonium with five other (solo) instruments.

Pianoforte with five other (solo) instruments.

610–614 Pianoforte and bowed instruments.

615–619 Pianoforte and wind instruments.

620–624 Pianoforte and bowed-wind instruments.

625–629 Pianoforte and plectral instruments.

630–634 Pianoforte and bowed-wind-plectral instruments.

635 Pianoforte and other combinations.

650–654 String sextets.

655–659 Wind sextets.

660–664 String-wind sextets.

665–669 Plectral sextets.

670–674 String-plectral sextets.

675–679 Wind-plectral sextets.

680–684 String-wind-plectral sextets.

685 Other sextet combinations.

M

Instrumental music.

Several solo instruments—Continued.

700– Septets.

[Same classification and notation as under sextets.]

800– Octets.

[Same classification and notation as under sextets.]

900– Nonets, etc.

[Same classification and notation as under sextets.]

Orchestral music.

Full orchestra.

1000 Miscellaneous collections.

Original compositions.

1001 Symphonies, symphoniettes.

1002 Symphonic poems.

1003 Suites, partitas, serenades, theme and variations (the latter only if in separate movements).

1004 Overtures. (To include opera overtures, etc., if det d.)

Concertos, etc.

Organ and orchestra.

1005 Full scores.

1006 Organ scores.

Pianoforte (one, two, three) with orchestra.

1010 Full scores.

1011 Pianoforte scores.

Bowed instruments with orchestra.

Violin (one, two, three).

1012 Full scores.

1013 Violin scores with pianoforte accompaniment.

1014–1015 Viola (one, two, three).

[Same subdivision.]

1016–1017 Violoncello (one, two, three).

1018–1019 Double bass.

Wind instruments with orchestra.

1020–1021 Flute.

1022–1023 Oboe.

1024–1025 Clarinet.

1026–1027 Bassoon.

1028–1029 Horn.

1030–1031 Trumpet.

1032–1033 Trombone.

1034–1035 Other wind instruments.

Plectral instruments with orchestra.

1036–1037 Harp.

1038–1039 Other.

LITERATURE OF MUSIC

ML

Periodicals. (To include such society publications as "Zeitschrift" and "Sammelbände" der Internationalen Musikgesellschaft.)

1 United States.

Foreign.

4 Before 1800.

5 After 1800.

Wherever special numbers for early literature have not been provided for in the scheme the following arrangement, with proper modifications, may be used:

.A1 Before 1700.
.A2 1700–1800.
.A4–Z9 Modern authors.

F. i., under ML100: Adlungs Anleitung . . . 1758 = ML100.A2A2 (i. e., A2=18th cent. is prefixed to author mark A2=Adlung); but Grove, Dictionary=ML100.G8.

Almanacs, directories, calendars, etc.

15 United States.

Foreign.

20 Published before 1800.

21 Published after 1800.

Societies and organizations. (Publishing, performing, and other.)

25 General.

F. i., a history of musical societies in general.

Special. (Particular societies.)

The literature may be arranged as follows, the indicated decimal numbers being affixed (point omitted) to the Cutter author mark:

Publications other than regular periodicals, which go in ML1–ML5 (see heading above).

.3 Constitution, by-laws, list of members, etc.

.4 History.

Histories of performing societies in Local history (ML200.8, etc.).

.5 Annual reports.

.6 Special (irregular) reports.

.7 Programs. Arranged chronologically. See also ML40–ML44.)

.9 Miscellaneous printed matter, addresses, menus, etc.

ML

Societies and organizations.
Special—Continued.
26 International. (Alphabetically by name.)
F. i., Internationale Musikgesellschaft=ML26.I6; List of members=ML26.I63.
National. (By names of countries.)
27 General.
Special.
Subdivisions and notation, see note prefixed to ML26.
28 Local (Alphabetically by cities.)
Subdivisions and notation, see note prefixed to ML26.
31–33 **Institutions** (Establishments), Miscellaneous. Educational in MT; other Special, of interest in history of countries, in ML200, etc.
Subdivisions as under ML25–28.
Festivals, congresses, celebrations, meetings, etc.
35 General.
F. i., a history of musical festivals.
36–38 Special.
Subdivisions as under ML25–28.
Programs, other than those in ML25–38. (Alphabetically by place, under places chronologically.)
40 Operatic performances.
42 Concerts.
44 Other.
45 **Circulars and advertisements,** other than those in ML25–28, and in ML113–158.
Librettos.
Collections.
48 General.
F. i., Recueil général des opéra . . .
49 Particular authors or composers.
Separate librettos. (To be arranged alphabetically by title, subarranged by author, but not by composer; for instance, the libretto of Verdi's Otello will take ML50.O88B8, B8 standing for Boito.)
50 Dramatic works.
52 Oratorios.
53 Cantatas, etc. (Secular and sacred.)
Essays, papers, addresses, etc.
See also ML3880—ML3916.
55 Several authors.
F. i., Waldersee's Vorträge.
60 One author.
F. i., Hueffer, Musical studies; Riemann, Präludien und studien; Hanslick, Moderne oper; Marsop, Studienblätter; Huneker, Overtones; Spitta, Zur musik.

ML

Essays, papers, addresses, etc.—Continued.

63 Topics not elsewhere provided for.

65 Anecdotes.

F. i., Busby, Concert room and orchestra anecdotes.

67 Music in the home.

Law.

69 General.

70 Copyright, royalties, etc.

75 Musical volapüks.

78 Music in fine arts.

80 Poets and music.

F. i., Elson, Shakespeare in music.

85 Women and music.

F. i., Upton, Woman in music.

88 Musical prodigies.

Writings of musicians.

Several musicians.

90 Collected. (To include collected letters.)

F. i., La Mara, Musikerbriefe aus fünf jahrhunderten.

92 Selected.

F. i., La Mara, Gedanken berühmter musiker über ihre kunst.

Individual musicians, see individual biography and criticism, ML410

Manuscripts, autographs, facsimiles.

93 Monographs on manuscripts, etc. (See also ML135.)

94 Miscellaneous collections of autographs, etc.

Manuscripts of individual authors.

95 Literature, letters, etc.

96 Compositions.

97 Catalogues of collectors, dealers, etc.

98 Other.

N. B.—Manuscript *copies* of compositions to go, as a rule, with class of composition in M. *Original* manuscripts (or facsimiles) to be placed here and represented by dummy in class; if elsewhere classified, to be represented by dummy here.

Dictionaries, lexica, encyclopedias.

100 General.

F. i., Riemann, Musiklexicon.

102 Special.

F. i., Clément, Dictionnaire des opéras.

Bio-bibliographical.

105 International.

F. i., Fétis, Biographie universelle.

ML

Dictionaries, lexica, encyclopedias.

Bio-bibliographical—Continued.

106 National. (Alphabetically by country.)

F. i., Brown & Stratton, British musical biography =ML106.G7B8; or Jones, American music and musicians =ML106.U3J7.

107 Local.

F. i., Ledebur, Berliner tonkünstlerlexicon.

108 Terminological.

F. i., Niecks, Dictionary of musical terms.

109 Pronouncing.

F. i., Clark, Pronouncing musical dictionary.

110 Other.

Bibliography.

111 Theory, practice, history.

F. i. de Curzon, Essai de classement . . .

112 Music printing. (History and practice.)

International.

113 General.

F. i., Hofmeister, Handbuch der musicalischen litteratur.

Special periods.

114 Before 1600.

F. i., Eitner, Musik-sammelwerke.

115 1600–1700. (To include general to 1700. The same practice to apply in other period divisions.)

116 1700–1800.

117 1800–1900.

118 1900–

120 National. (Alphabetically by country.)

F. i., Vogel, Bibl. d. gedr. weltlichen vocalmusik Italiens =ML120.I8V8; Warrington, Short titles . . . of psalmody in the United States =ML120.U5W2.

125 Local.

128 Topical. (Alphabetically by topic.)

F. i., Challier, Grosser männergesang katalog =ML128.M3C4; Parent, Répertoire . . . du pianiste =ML128.P3P2; Heron-Allen, De fidiculis bibliographia =ML128.V4H5.

134 Individual. (Aphabetically.)

The thematic catalogues and lists of compositions take A1–A4 after composer's number; f. i., Köchel, Verzeichniss der tonwerke Mozarts =ML134.M8A2.

135 Manuscripts.

Catalogues.

Libraries.

136 Public. (To include union catalogues.)

F. i., Gaspari, Cat. d. bibl. d. Liceo musicale di Bologna =ML136.B6.

ML

Bibliography.

Catalogues.

Libraries—Continued.

138 Private.

F. i., Cat. d. Muziekbibliothek von D. F. Scheurleer =ML138.S32.

141 Exhibitions, unless confined mainly to instruments.

145 Publishers.

150 Dealers in music.

152 Secondhand dealers.

155 Instruments. (Trade catalogues.)

See also ML462.

158 Other.

History and criticism.

General. (To include torsos like Martini, Fétis, Rowbotham, Ambros.)

159 Published before 1800.

160 Published after 1800.

161 Outlines, tables, syllabi.

Special.

Periods.

Ancient. (–400 A. D. To include ancient authors.)

162 General. (To include Oriental, general.)

See also ML188, 189, 330, 360, etc.

164 Assyria and Egypt.

166 Hebrew.

Greece and Rome.

167 Collections. (Sources, documents, essays.)

F. i., Jan, Musici scriptores græci.

Individual authors.

168 Ancient. (Texts, with or without commentary.)

F.i., Macran, The Harmonics of Aristoxenus =ML168.A7M2.

169 Modern.

F. i., Gevaert, La musique dans l'antiquité =M169.G3.

Middle Ages. (Generally speaking, to include 16th century. Including also Special if confined to middle ages.)

170 Collections. (Sources, documents, essays.)

F.i., Coussemaker, Scriptores de musica medii ævi.

Individual authors.

171 Medieval.

F. i., Mueller, Hucbald's . . . schriften über musik =ML171.H8M9.

ML

History and criticism.

Periods.

Middle Ages.

Individual authors—Continued.

172 Modern. General works.

Special.

174 Theory (neumes, organum, ligatures, etc.).

178 Sacred music. (To include works on institutions such as "Die sängerschule von St. Gallen.")

180 Secular music.

182 Troubadours.

183 Mastersingers.

184 Other topics.

188 Byzantine.

189 Arabic.

190 Other.

Modern music.

193 General (1600–).

F. i., Langhans, Geschichte der musik.

194 1600–1700.

195 1700–1800.

196 1800–1900.

197 1900–

Countries.

N. B.—The following arrangement, with proper modifications, may be applied under any country, when subdivision becomes desirable, and where special numbers have not been provided in the scheme.

General.

Comprehensive.

.1 Collected addresses, essays, etc.

Special.

Periods.

.2 before 1700.

.3 1700–1800.

.4 1800–1900.

.5 1900–

.7 States, provinces, etc. (General, f. i., a history of music in Pennsylvania will go here, but a history of opera in Pennsylvania will go under Opera: Hist. & crit.: U. S. A.: Pennsylvania.)

.8 Cities. (Alphabetically by name. General, General-Special, and Special in part, i. e., in so far as not preferably classified with topic. F. i., Krehbiel, Philharmonic Society of New York=ML200.8.N5P5, but Krehbiel, Choral music in New York=ML1511.8.N5K8; or Madeira, Music in Philadelphia=ML200.8.P5M1, but Armstrong, Opera in Philadelphia=ML1711.8.P5A7.)

.9 Miscellaneous other.

N. B.—For "Primitive" music, see ML3547, 3557, etc.

ML

History and criticism.

Countries—Continued.

North America.

200 United States.

F. i., Ritter, Music in America=ML200.R62; Brooks Olden-time music=ML200.2.B8; Perkins and Dwight, History of the Boston Handel and Haydn Society=ML200.8.B7H3.

205 Canada and British America.

207 West Indies.

210 Mexico.

215 Other.

220 Central America.

230 South America.

Europe.

240 General.

Austria-Hungary.

245 General.

246 Austria and the German crownlands.

247 Bohemia and the Slavic crownlands.

248 Hungary.

249 Other crownlands.

Balkan Peninsula.

250 General.

252 Bulgaria.

254 Greece.

256 Montenegro.

258 Roumania.

260 Servia.

262 Turkey.

263 Other.

Belgium. (To include Netherlands till about 1600.)

265 General.

France:

270 General.

F. i., Hervey, French music in the XIXth cent. =ML270.4.H5.

Germany:

275 General.

276 Baden.

277 Bavaria.

F. i., Sandberger, Bayerische hofkapelle=ML277.2.S2.

ML

History and criticism.

Countries.

Germany—Continued.

278 Hesse.
279 Prussia.
280 Saxony.
282 Wurttemberg.
283 Other German states.

Great Britain.

285 General.
286 England.
287 Ireland.
288 Scotland.
289 Wales and other.

Italy:

290 General.

Netherlands. (Holland.) (For Netherlands till about 1600, see Belgium.)

295 General.

Russian Empire.

300 General.
302 Baltic provinces.
304 Finland.
306 Poland.
308 Russia.
309 Other.

Scandinavia.

310 General.
311 Denmark.
312 Norway.
313 Sweden.

315 Spain and Portugal.
320 Switzerland.
325 Other European countries.

Asia.

330 General.
332 Arabia.
334 Armenia.
336 China.
338 East India.
340 Japan.
342 Korea.
344 Persia.
345 Other.

ML

History and criticism.

Countries—Continued.

350 Africa. (General.)

360 Australia. (General.)

N. B.—For "Primitive" music, see ML3547,3357, etc.

Cities.

See ML25–35, 200–360, subdivision .8 under each country.

Institutions. (Music schools, clerical orders, chapels, etc.)

See MT2, ML30, etc.

Societies, festivals, etc.

See ML25–35.

Biography.

Collected.

General.

Comprehensive.

See Bio-bibliographical dictionaries, ML 100–107.

385 Miscellaneous.

F. i., Engel, From Mozart to Mario.

Special.

390 Composers.

F. i., Servières, La musique française moderne.

Performers.

394 General.

Instrumental.

395 General.

396 Organists.

397 Pianists.

398 Violinists, violoncellists, etc.

399 Other instruments.

400 Singers.

402 Conductors.

403 Theoreticians, historians, critics, etc.

404 Manufacturers of instruments.

405 Music publishers, printers, dealers.

406 Managers and others.

Individual. (Alphabetically by name.)

410 Composers.

N. B.—The following arrangement has been devised with particular reference to the literature on Richard Wagner. It may be used in other exceptional cases (Gluck, Liszt, Beethoven, Mozart, Berlioz, etc.) with the necessary variations. As a rule, subdivision is unnecessary; f. i., Jansen, Die Davidsbündler (on Schumann's early career), will take ML410.S4J2, and Hugo Wolf's Briefe an Emil Kauffmann, ed. by Hellmer, ML410.W8H3.

ML

History and criticism.

Biography.

Individual. (Alphabetically by name.)

Composers—Continued.

410.W1A1 Writings. (Historical, critical, literary.)

Collected.

F.i., Wagner, Gesammelte schriften =ML410.W1A1.

410.W1A2 Selected—collected.

F. i., Wagner's prose works in Ellis's translation =ML410.W1A25.

Correspondence.

410.W1A29 General—collected.

410.W1A3–A319 Letters written.

F. i., La Mara, Franz Liszt's briefe =ML410.L7A3; La Mara-Bache, Letters of Franz Liszt =ML410.L7A31.

410.W1A32–A329 Letters received.

F. i., La Mara, Briefe hervorragender Zeitgenossen an Franz Liszt =ML410.L7A32.

410.W1A33–A39 Special—collected.

F. i., Briefe Richard Wagner's an Emil Heckel =ML410.W1A34); Correspondence of Wagner and Liszt, 1897 = ML410.W1A362; Wagner's letters to Uhlig, etc. =ML410.W1A38.

Biography and criticism (to include autobiographical literature).

410.W1A5–Z9 General. (Mainly biographical works like Finck, Wagner and his works. A5 to be reserved for serial publications of societies, f. i., Mitteilungen für die Mozart gemeinde in Berlin =ML410.M9A54.)

Special.

410.W11A–Z Periods.

F. i., Perl, Richard Wagner in Venedig (his last days) =ML410.W11P3.

410.W12A–Z Countries (i. e., Wagner's influence, Wagner in France, in Italy, etc). Alphabetically.

L

History and criticism.

Biography.

Individual.

Composers.

Biography and criticism.
Special—Continued.
Works.

410.W13A-Z General. (Predominantly critical books on the art of a master.)
F. i., Newman, A study of Wagner =ML410.W13N5; Torchi, Riccardo Wagner =ML410.W13T7).

Special.

410.W132 Early operas, including the Fliegende Holländer.

410.W135 Tannhäuser.

410.W137 Lohengrin.

410.W14 Tristan und Isolde.

410.W15 Ring des Nibelungen.
F. i., Golther, Die sagengeschichtlichen grundlagen der Ringdichtung Wagners =ML410.W15G7.

410.W16 Meistersinger.

410.W17 Parsifal.
F. i., Kufferath, The Parsifal of Richard Wagner =ML410.W17K8.

410.W175 Other.

410.W18 Literary works.

410.W19 Other special.
F. i., Mayrberger, Die harmonik Richard Wagners =ML410.W19M22.

410.W2 Bayreuth.

Performers.

Instrumental.

416 Organists.

417 Pianists.

418 Violinists, violoncellists, etc.

419 Other.

420 Vocal.

422 Conductors.

423 Theoreticians, historians, critics, etc.

424 Manufacturers of instruments.

ML

History and criticism.

Biography.

Individual—Continued.

427 Music publishers, printers, dealers.

429 Managers and others.

N. B.—If a musician is known both as a composer and a virtuoso, it will depend upon the relative importance of his activity in the different fields of music where his biography is classified. In some cases this decision will be difficult and more or less a matter of taste; f. i., Franz Liszt's biographies may be classed either with those of composers or of pianists. In all such doubtful cases preference should be given to class composers.

Composition. (For histories of the theory of composition, see MT.)

430 General.

Special.

431 Notation.

432 Reform—proposals.

437 Rhythm.

440 Melody.

442 Thoroughbass.

444 Harmony.

446 Counterpoint (Polyphony.)

448 Forms. (General.)

F. i., a history of the variation form, whereas a history of the pianoforte variation form will go with a history of pianoforte music.

455 Instrumentation.

457 Conducting and interpretation.

Instruments and instrumental music.

460 General.

462 Descriptive catalogues of musical instruments, instrumental collections and exhibitions. (See also ML155.)

Special.

Periods.

465 Before 1600.

467 1600–1750.

469 1750–1850.

471 1850–

Countries.

N. B.—For "Primitive" music see ML3547, 3557, etc.

America.

475 General.

476 United States.

ML

History and criticism.

Instruments and instrumental music.

Countries.

America—Continued.

478 Canada and British America.
480 West Indies.
482 Mexico.
484 Central America.
486 South America.

Europe.

489 General.
Austria-Hungary.
491 General.
492 Austria and the German crownlands.
493 Bohemia and the Slavic crownlands.
494 Hungary.
496 Belgium.
497 France.
499 Germany.
501 Great Britain.
503 Italy.
505 Netherlands. (Holland.)
Russia.
507 General.
508 Baltic provinces.
509 Finland.
510 Poland.
511 Other.
Scandinavia.
513 General.
514 Denmark.
515 Norway.
516 Sweden.
518 Spain and Portugal.
520 Switzerland.
522 Other European countries.

Asia.

525 General.
527 Arabia.
529 Armenia.
531 China.
533 East India.
535 Japan.
537 Korea.
539 Persia.
541 Other.

ML

History and criticism.

Instruments and instrumental music.

Countries—Continued.

544 Africa.

547 Australia.

N. B.—For "Primitive" music see ML3547, 3557, etc.

Instruments. (Individual.)[a]

Organ and organ music.

550 General.

Special.

Construction. (History, theory, repair. For Tuning, see MT165.)

552 General.

Special.

Periods.

553 Before 1600.

554 1600–1700.

555 1700–1800.

556 1800–1900.

557 1900–

Countries.

North America.

560 General.

561 United States.

563 Canada and British America.

564 West Indies.

565 Mexico.

567 Central America.

568 South America.

Europe.

570 General.

572 Austria-Hungary.

573 Belgium.

574 France.

576 Germany.

578 Great Britain.

580 Italy.

582 Netherlands.

584 Russia.

586 Scandinavia.

588 Spain and Portugal.

590 Switzerland.

[a] Always the entire family of an instrument to be understood unless otherwise specified; f. i., English horn to go with oboe.

ML

History and criticism.
Instruments and instrumental music.
Instruments.
Organ and organ music.
Construction.
Countries.
Europe—Continued.
592 Other countries. (European and other.)
595 Special parts of the organ.
597 Reed organs and other special kinds of organs.
Music and playing.
600 General.
Special.
Periods.
603 Before 1600.
604 1600–1700.
605 1700–1800.
606 1800–1900.
607 1900–
Countries.
North America.
610 General.
611 United States.
613 Canada and British America.
614 West Indies.
615 Mexico.
617 Central America.
618 South America.
Europe.
620 General.
622 Austria-Hungary.
623 Belgium.
624 France.
626 Germany.
628 Great Britain.
630 Italy.
632 Netherlands.
634 Russia.
636 Scandinavia.
638 Spain and Portugal.
640 Switzerland.
642 Other countries. (European and other.)

ML

History and criticism.
Instruments and instrumental music.
Instruments.
Organ and organ music.
Music and playing—Continued.
Forms.
644 General.
645 Sonata.
646 Suite.
647 Other.
649 Reed organ music.
Pianoforte, harpsichord, etc.
650 General.
Special.
Construction. (History, theory, repair.)
652 General.
Special.
Periods.
653 Before 1600.
654 1600–1700.
655 1700–1800.
656 1800–1900.
657 1900–
Countries.
North America.
660 General.
661 United States.
663 Canada and British America.
664 West Indies.
665 Mexico.
667 Central America.
668 South America.
Europe.
670 General.
672 Austria-Hungary.
673 Belgium.
674 France.
676 Germany.
678 Great Britain.
680 Italy.
682 Netherlands.
684 Russia.
686 Scandinavia.
688 Spain and Portugal.

ML

History and criticism.
Instruments and instrumental music.
Instruments.
Pianoforte, harpischord, etc.
Construction.
Countries.
Europe—Continued.
690 Switzerland.
692 Other countries. (European and other.)
695 Special parts of the pianoforte.
697 Jankò and other special kinds of pianofortes.
Music and playing.
700 General.
Special.
Periods.
703 Before 1600.
704 1600–1700.
705 1700–1800.
706 1800–1900.
707 1900–
Countries.
North America.
710 General.
711 United States.
713 Canada and British America.
714 West Indies.
715 Mexico.
717 Central America.
718 South America.
Europe.
720 General.
722 Austria-Hungary.
723 Belgium.
724 France.
726 Germany.
728 Great Britain.
730 Italy.
732 Netherlands.
734 Russia.
736 Scandinavia.
738 Spain and Portugal.
740 Switzerland.
742 Other countries. (European and other.)

ML

History and criticism.
Instruments and instrumental music.
Instruments.
Pianoforte, harpsichord, etc.
Music and playing—Continued.
Forms.
744 General.
745 Sonata.
746 Suite.
747 Other.
749 Music for special kinds of pianofortes.
Bowed [stringed] instruments.[a] (General.)
750 General.
Special.
755 Construction. (History, theory, repair.)
F. i. Vidal, Les instruments à archet.
756 Music and playing.
Bowed [stringed] instruments. (Special.)
Violin.
800 General.
Special.
Construction. (History, theory, repair.)
802 General.
Special.
Periods.
803 Before 1600.
804 1600–1700.
805 1700–1800.
806 1800–1900.
807 1900–
Countries.
North America.
810 General.
811 United States.
813 Canada and British America.
814 West Indies.
815 Mexico.
817 Central America.
818 South America.
Europe.
820 General.

[a]The term "bowed instruments" will, for the sake of convenience, be used for the violin, viola, violoncello, and double bass only.

ML

History and criticism.
Instruments and instrumental music.
Instruments.
Bowed [stringed] instruments. (Special.)
Construction. (History, theory, repair.)
Countries.
Europe—Continued.
822 Austria-Hungary.
823 Belgium.
824 France.
826 Germany.
828 Great Britain.
830 Italy.
832 Netherlands.
834 Russia.
836 Scandinavia.
838 Spain and Portugal.
840 Switzerland.
842 Other countries. (European and other.)
845 Special parts of the violin.
F. i., De Wit, Geigenzettel alter meister.
Music and playing.
850 General.
Special.
Periods.
853 Before 1600.
854 1600–1700.
855 1700–1800.
856 1800–1900.
857 1900–
Countries.
North America.
860 General.
861 United States.
863 Canada and British America.
864 West Indies.
865 Mexico.
867 Central America.
868 South America.
Europe.
870 General.
872 Austria-Hungary.
873 Belgium.

ML

History and criticism.
Instruments and instrumental music.
Instruments.
Bowed instruments.
Violin.
Music and playing.
Countries.
Europe—Continued.
874 France.
876 Germany.
878 Great Britain.
880 Italy.
884 Russia.
886 Scandinavia.
888 Spain and Portugal.
890 Switzerland.
892 Other countries. (European and other.)
Forms.
894 General.
895 Sonata.
896 Suite.
897 Other.
Viola.
900 General.
901 Construction.
905 Music and playing.
Violoncello.
910 General.
911 Construction.
915 Music and playing.
Double bass.
920 General.
921 Construction.
925 Music and playing.
Wind instruments.
930 General. (Reed and brass.)
Special.
931 Reed. (General.)
933 Brass. (General.)
Flute.
935 General.
936 Construction.
937 Music and playing.

ML

History and criticism.
Instruments and instrumental music.
Instruments.
Wind instruments.
Special—Continued.
Oboe.
940 General.
941 Construction.
943 Music and playing.
Clarinet.
945 General.
946 Construction.
948 Music and playing.
Bassoon.
950 General.
951 Construction.
953 Music and playing.
Horn.
955 General.
956 Construction.
958 Music and playing.
Trumpet and cornet.
960 General.
961 Construction.
963 Music and playing.
Trombone.
965 General.
966 Construction.
968 Music and playing.
Tuba, bombardon, etc.
970 General.
971 Construction.
973 Music and playing.
Sax-instruments.
975 General.
976 Construction.
978 Music and playing.
980 Other.
Plectral instruments.[a]
General.
1000 General.
1001 Construction.
1003 Music and playing.

[a] The term "plectral instruments" will, for the sake of convenience, be used for stringed instruments that are plucked with or without plectrum; harpsichord, etc., excepted.

ML

History and criticism.
Instruments and instrumental music.
Instruments.
Plectral instruments—Continued.
Special.
Harp.
1005 General.
1006 Construction.
1008 Music and playing.
Lute.
1010 General.
1011 Construction.
Music and playing.
1012 Sources, documents, etc. (Early literature till about 1650.)
1013 Modern authors.
Other.
1015 General.
1016 Construction.
1018 Music and playing.
Percussion instruments.
General.
1030 General.
1031 Construction.
1033 Music and playing.
Special.
1035 Drum, kettledrum, etc.
1040 Other.
Mechanical and other instruments. (Armonica, pianola, etc.)
1050 General.
1051 Construction.
1053 Music and playing.
1055 Special instruments.
1080 Metronome.
Chamber music.
1100 General.
Special.
Periods.
1102 Before 1750.
1104 1750–1900.
1106 1900–

ML

History and criticism.
Instruments and instrumental music.
Chamber music—Continued.
Countries.
North America.
1110 General.
1111 United States.
1113 Canada and British America.
1114 West Indies.
1115 Mexico.
1117 Central America.
1118 South America.
Europe.
1120 General.
1122 Austria-Hungary.
1126 Belgium.
1127 France.
1129 Germany.
1131 Great Britain.
1133 Italy.
1135 Netherlands.
1137 Russia.
1142 Scandinavia.
1147 Spain and Portugal.
1149 Switzerland.
1151 Other countries. (European and other.)
Kinds and forms.
1154 General.
1156 Sonata.
1158 Suite.
1160 String quartet.
1165 Other.
Orchestral music.
1200 General.
Special.
Periods.
1202 Before 1750.
1204 1750–1850.
1206 1850–
Countries.
North America.
1210 General.
1211 United States.
1213 Canada and British America.
1214 West Indies.
1215 Mexico.

History and criticism.
Instruments and instrumental music.
Orchestral music.
Countries—Continued.
1216 Central America.
1217 South America.
Europe.
1220 General.
1222 Austria-Hungary.
1226 Belgium.
1227 France.
1229 Germany.
1231 Great Britain.
1233 Italy.
1235 Netherlands.
1237 Russia.
1242 Scandinavia.
1247 Spain and Portugal.
1249 Switzerland.
1251 Other countries. (European and other.)
Kinds and forms.
1254 General.
1255 Symphony.
F. i. Brenet, Symphonie à orchestre.
1258 Suite.
1261 Overture.
1263 Concerts.
1270 Other forms.
Band. (Military music.)
1300 General.
Special.
Periods.
1302 Before 1800
1304 1800–1900
1306 1900–
Countries.
North America.
1310 General.
1311 United States.
1313 Canada and British America.
1314 West Indies.
1315 Mexico.
1316 Central America.
1317 South America.

History and criticism.
Instruments and instrumental music.
Band.
Countries—Continued.
Europe.
1320 General.
1322 Austria-Hungary.
1326 Belgium.
1327 France.
1329 Germany.
1331 Great Britain.
1333 Italy.
1335 Netherlands.
1337 Russia.
1342 Scandinavia.
1347 Spain and Portugal.
1349 Switzerland.
1351 Other countries. (European and other.)
1354 Kinds and forms.
Vocal music.
1400 General.
Special.
Periods.
1402 Before 1600.
1403 1600–1700.
1404 1700–1800.
1405 1800–1900.
1406 1900–
Countries.
North America.
1410 General.
1411 United States.
1413 Canada and British America.
1414 West Indies.
1415 Mexico.
1416 Central America
1417 South America.
Europe.
1420 General.
1422 Austria-Hungary. (General.)
1423 Austria and the German crownlands.
1424 Bohemia and the Slavic crownlands.
1425 Hungary.

ML

History and criticism.
Vocal music.
Countries.
Europe—Continued.
1426 Belgium.
1427 France.
1429 Germany.
1431 Great Britain.
1433 Italy.
1435 Netherlands.
1437 Russia. (General.)
1438 Baltic provinces.
1439 Finland.
1440 Poland.
1441 Russia.
1442 Scandinavia.
1447 Spain and Portugal.
1449 Switzerland.
1451 Other countries. (European and other.)
1460 Vocal technic. (See also MT823.)
Choral music. (Sacred *and* secular.)
1500 General.
F. i., Mees, Choirs and choral music.
Special.
Periods.
1502 Before 1600.
1503 1600–1700.
1504 1700–1800.
1505 1800–1900.
1506 1900–
Countries.
North America.
1510 General.
1511 United States.
F. i., Krehbiel, Choral music in New York=ML1511.8.N5K8.
1513 Canada and British America
1514 West Indies.
1515 Mexico.
1516 Central America.
1517 South America.
Europe.
1520 General.
1522 Austria-Hungary.

ML

History and criticism.
Vocal music.
Choral music. (Sacred *and* secular.)
Countries.
Europe—Continued.
1526 Belgium.
1527 France.
1528 Germany.
1531 Great Britain.
1533 Italy.
1535 Netherlands.
1537 Russia.
1542 Scandinavia.
1547 Spain and Portugal.
1549 Switzerland.
1551 Other countries. (European and other.)
1554 Kinds and forms, if of mixed sacred *and* secular character.
Secular vocal music.
1600 General.
Special.
Periods.
1602 Before 1600.
1603 1600–1700.
1604 1700–1800.
1605 1800–1900.
1606 1900–
Countries.
North America.
1610 General.
1611 United States.
1613 Canada and British America.
1614 West Indies.
1615 Mexico.
1616 Central America.
1617 South America.
Europe.
1620 General.
1622 Austria-Hungary.
1626 Belgium.
1627 France.
1629 Germany.
1631 Great Britain.
1633 Italy.

ML

History and criticism.
Vocal music.
Secular.
Countries.
Europe—Continued.
1635 Netherlands.
1637 Russia.
1642 Scandinavia.
1647 Spain and Portugal.
1649 Switzerland.
1651 Other countries. (European and other.)
Kinds and forms.
Dramatic music. (Opera, incidental music, melodrama.)
1700 General.
F. i., Apthorp, The opera, past and present.
Special.
Periods:
1702 Before 1650.
1703 1650–1750.
1704 1750–1850.
1705 1850–
Countries.
F. i., history of opera in France, as also history of French opera.
North America.
1710 General.
1711 United States.
F. i., Lahee, Grand opera in America; Armstrong, Opera in Philadelphia.
1713 Canada and British America.
1714 West Indies.
1715 Mexico.
1716 Central America.
1717 South America.
Europe.
1720 General.
1722 Austria-Hungary. (General.)
1723 Austria and the German crownlands.
1724 Bohemia and the Slavic crownslands.
1725 Hungary.
1726 Belgium.
1727 France.
F. i., Font, Favart . . . =ML 1727.3.F6.

ML

History and criticism.
Vocal music.
Secular.
Kinds and forms.
Dramatic music.
Countries.
Europe—Continued.

1729	Germany.
1731	Great Britain.
1733	Italy.
1735	Netherlands.
1737	Russia. (General.)
1738	Baltic provinces.
1739	Finland.
1740	Poland.
1741	Russia.
1742	Scandinavia. (General.)
1743	Denmark.
1744	Norway.
1745	Sweden.
1747	Portugal.
1749	Switzerland.
1751	Other countries. (European and other.)
1754	Kinds and forms. (General. Special with countries—f. i., Schletterer, Das deutsche singspiel—to go with Germany ML1729.)
1800	Serious opera.
1850	Comic opera.
1900	Operetta.
1950	Operas with spoken dialogue. (Ballad opera, opéra comique, singsspiel, zarzuela, etc., but a history of ballad opera proper will go with English opera.)
2000	Incidental music.
2050	Melodrama.
2100	Other, General special. F. i., A history of "Romantic" opera.
2400	Cantatas (ballads, odes, etc., for chorus, soli, orchestra or chorus only, usually in several movements).

ML

History and criticism.
Vocal music.
Secular—Continued.
Songs (part *and* solo).

2500 General.
Special.
Periods.
2502 Before 1600.
2503 1600–1700.
2504 1700–1800.
2505 1800–1900.
2506 1900–
Countries.
North America.
2510 General.
2511 United States.
2513 Canada and British America.
2514 West Indies.
2515 Mexico.
2516 Central America.
2517 South America.
Europe.
2520 General.
2522 Austria-Hungary.
2526 Belgium.
2527 France.
2529 Germany.
2531 Great Britain.
2533 Italy.
2535 Netherlands.
2537 Russia.
2542 Scandinavia.
2547 Spain and Portugal.
2549 Switzerland.
2551 Other countries. (European and other.)
Kinds and forms.
Part songs.
2600 General.
Special.
Periods.
2602 Before 1600.
2603 1600–1700.
2604 1700–1800.

ML

History and criticism.
Vocal music.
Secular.
Kinds and forms.
Part songs.
Periods—Continued.
2605 1800–1900.
2606 1900–
Countries.
North America.
2610 General.
2611 United States.
2613 Canada and British America.
2614 West Indies.
2615 Mexico.
2616 Central America.
2617 South America.
Europe.
2620 General.
2622 Austria-Hungary.
2626 Belgium.
2627 France.
2629 Germany.
2631 Great Britain.
2633 Italy.
2635 Netherlands.
2637 Russia.
2642 Scandinavia.
2647 Spain and Portugal.
2649 Switzerland.
2651 Other countries. (European and other.)
2654 Kinds and forms. (General.)
2660 Men's voices.
2665 Women's voices.
2770 Glees, catches, etc.
Solo songs (lied, chanson, romance, ballad, aria, etc.)
2800 General.
Special.
Periods.
2802 Before 1600.
2803 1600–1750.
2804 1750–1800.

History and criticism.
Vocal music.
Secular.
Kinds and forms.
Solo songs.
Periods—Continued.
2805 1800–1850.
2806 1850–1900.
2807 1900–
Countries.
North America.
2810 General.
2811 United States.
2813 Canada and British America.
2814 West Indies.
2815 Mexico.
2816 Central America.
2817 South America.
Europe.
2820 General.
2822 Austria-Hungary.
2826 Belgium.
2827 France.
2829 Germany.
2831 Great Britain.
2833 Italy.
2835 Netherlands.
2837 Russia.
2842 Scandinavia.
2847 Spain and Portugal.
2849 Switzerland.
2851 Other countries. (European and other.)
Kinds and forms.
2854 General.
2860 Art ballad.
2862 Other.
Sacred vocal music.
2900 General.
Special.
Periods.
2902 Before 1600.
2903 1600–1700.
2904 1700–1800.
2905 1800–1900.
2906 1900–

ML

History and criticism.
Vocal music.
Sacred—Continued.
Countries.
North America.
2910 General.
2911 United States.
2913 Canada and British America.
2914 West Indies.
2915 Mexico.
2916 Central America.
2917 South America.
Europe.
2920 General.
2922 Austria-Hungary.
2926 Belgium.
2927 France.
2929 Germany.
2931 Great Britain.
2933 Italy.
2935 Netherlands.
2937 Russia.
2942 Scandinavia.
2947 Spain and Portugal.
2949 Switzerland.
2951 Other countries.
Religious and denominational. (Church music.)
3000 General. (Christian.)
F. i., Dickinson, Music in the history of the Western church.
3001 Music in the church.
Catholic. (Roman.)
3002 General.
Special.
Periods.
3003 Before 1600.
3004 1600–1700.
3005 1700–1800.
3006 1800–1900.
3007 1900–
Countries.
North America.
3010 General.

ML

History and criticism.
Vocal music.
Sacred.
Countries.
Europe.
Religious and denominational.
Catholic (Roman).
Special.
Countries.
North America—Continued.

3011	United States.
3013	Canada and British America.
3014	West Indies.
3015	Mexico.
3016	Central America.
3017	South America.
	Europe.
3020	General.
3022	Austria-Hungary.
3026	Belgium.
3027	France.
3029	Germany.
3031	Great Britain.
3033	Italy.
3036	Netherlands.
3037	Russia.
3042	Scandinavia.
3047	Spain and Portugal.
3049	Switzerland.
3051	Other countries. (European and other.)
	Other than Roman Catholic.
3060	Greek Catholic.
3065	Old Catholic.
3070	Other.
	Kinds and forms.
3075	General.
3080	Liturgy.
3082	Chant. (Plain, Gregorian, etc.)
3084	Choral.
3086	Psalmody, hymnology, etc.
3088	Mass. (Also requiem mass.)
3090	Stabat Mater, Te Deum, etc.
3093	Other.

ML

History and criticism.
Vocal music.
Sacred.
Protestant.

3100	General.
	Special.
	Periods.
3102	Before 1600.
3103	1600–1700.
3104	1700–1800.
3105	1800–1900.
3106	1900–
	Countries.
	North America.
3110	General.
3111	United States.
3113	Canada and British America.
3114	West Indies.
3115	Mexico.
3116	Central America.
3117	South America.
	Europe.
3120	General.
3122	Austria-Hungary.
3126	Belgium.
3127	France.
3129	Germany.
3131	Great Britain.
3133	Italy.
3135	Netherlands.
3137	Russia.
3142	Scandinavia.
3147	Spain and Portugal.
3149	Switzerland.
3151	Other countries. (European and other.)
	Denominations.
3160	Baptist.
3162	Congregationalist.
3164	Dutch and other Reformed.
3166	Episcopalian.
3168	Lutheran.
3170	Methodist.
3172	Moravian.

ML

History and criticism.
Vocal music.
Sacred.
Protestant.
Special.
Denominations—Continued.
3174 Mormon.
3176 Presbyterian.
3178 Other.
Kinds and forms.
3180 General.
3182 Liturgy.
3184 Choral.
3186 Psalmody, hymnology, etc.
3188 Other.
3190 Other Christian denominations.
3195 Hebrew.
3197 Muhammadan and other.
Forms.
3200 General.
Special.
Oratorio.
3201 General.
Special.
Periods.
3203 Before 1600.
3204 1600–1700.
3205 1700–1800.
3206 1800–1900.
3207 1900–
Countries.
North America.
3210 General.
3211 United States.
3213 Canada and British America.
3214 West Indies.
3215 Mexico.
3216 Central America.
3217 South America.
Europe.
3220 General.
3222 Austria-Hungary.
3226 Belgium.
3227 France.
3229 Germany.

History and criticism.
Vocal music.
Sacred.
Forms.
Oratorio.
Countries.
Europe—Continued.

3231	Great Britain.
3233	Italy.
3235	Netherlands.
3237	Russia.
3242	Scandinavia.
3247	Spain and Portugal.
3249	Switzerland.
3251	Other countries. (European and other.)
3260	Cantatas and kindred sacred works.
3265	Choral, if not treated from a denominational standpoint.
3270	Church song. (Psalmody, hymnology, if not denominational.)
3275	Other.

Program music.

3300	General.
	Special.
	Periods.
3302	Before 1800.
3303	1800–1900.
3304	1900–
	Countries.
	North America.
3310	General.
3311	United States.
3313	Canada and British America.
3314	West Indies.
3315	Mexico.
3316	Central America.
3317	South America.
	Europe.
3320	General.
3322	Austria-Hungary.
3326	Belgium.
3327	France.
3329	Germany.
3331	Great Britain.

ML

History and criticism.

Program music.

Countries.

Europe—Continued.

3333 Italy.

3335 Netherlands.

3337 Russia.

3342 Scandinavia.

3347 Spain and Portugal.

3349 Switzerland.

3351 Other countries. (European and other.)

3354 Kinds and forms.

F. i., a history of the "symphonic poem."

Dance music and dancing.

3400 General.

Special.

Periods.

3402 Before 1600.

3403 1600–1700.

3404 1700–1800.

3405 1800–1900.

3406 1900–

Countries.

North America.

3410 General.

3411 United States.

3413 Canada and British America.

3414 West Indies.

3415 Mexico.

3416 Central America.

3417 South America.

Europe.

3420 General.

3422 Austria-Hungary.

3426 Belgium.

3427 France.

3429 Germany.

3431 Great Britain.

3433 Italy.

3435 Netherlands.

3437 Russia.

3442 Scandinavia.

3447 Spain and Portugal.

ML

History and criticism.
Dance music and dancing.
Countries.
Europe—Continued.
3449 Switzerland.
3451 Other countries. (European and other.)
3454 Kinds and forms. (General.)
3460 Ballet, pantomime, etc.
3465 Single forms. (Polka, waltz, two-step, etc.)
National music. (Folk, patriotic, political, typical cal music.)
3545 General.
Special.
3547 Primitive. (General.)
F. i., Wallaschek, Primitive music. See also ML3557 etc., and ML200–360.
America.
3549 General.
Special.
North America.
3550 General.
Special.
United States.
3551 General.
Special.
3553 Anglo-American.
3554 Celtic-American.
3555 Latin-American.
3556 Afro-American.
3557 Aboriginal. (To include specimens.)
3558 Colonies.
3560 Other.
3561 Special.
F. i., a history of campaign songs,
3563 Canada and British America.
3565 West Indies.
3570 Mexico.
3572 Central America.
3575 South America.
Europe.
3580 General.
Austria-Hungary.
3585 General.

ML

History and criticism.

National music.

Europe.

Austria-Hungary—Continued.

3586 Austria and the German crown-lands.

3590 Bohemia and the Slavic crown-lands.

3593 Hungary.

3595 Other.

3596 Special.

Balkan Peninsula.

3600 General.

3602 Bulgaria.

3604 Greece.

3606 Montenegro.

3608 Roumania.

3610 Servia.

3612 Turkey.

3613 Other.

Belgium. (To include Netherlands to about 1600.)

3615 General.

3616 Special.

France.

3620 General.

3621 Special.

F. i., Weckerlin, L'ancienne chanson populaire en France.

3628 "Marseillaise."

Germany.

3630 General.

3632 Baden.

3634 Bavaria.

3636 Hesse.

3638 Prussia.

3640 Saxony.

3642 Württemberg.

3643 Other German states.

3645 Special kinds.

Great Britain.

3650 General.

3652 England.

3653 Wales.

3654 Ireland.

3655 Scotland.

3656 Special.

3658 "God save the king."

ML

History and criticism.

National music.

Europe—Continued.

Italy.

3660 General.

3661 Special.

Netherlands. (For Netherlands to about 1600, see Belgium.)

3670 General.

3671 Special.

Russian Empire.

3680 General.

3681 Baltic provinces.

3685 Finland.

3687 Poland.

3690 Russia.

3693 Other.

3695 Special.

Scandinavia.

3700 General.

3702 Denmark.

3704 Norway.

3706 Sweden.

3708 Other.

3709 Special.

Spain.

3710 General.

3712 Spain.

3715 Portugal.

3717 Other.

3718 Special.

Switzerland.

3720 General.

3721 Special.

3730 Other European countries.

Asia.

3740 General.

3742 Arabia.

3744 Armenia.

3746 China.

3748 East India.

3750 Japan.

3752 Korea.

ML

History and criticism.

National music.

Asia—Continued.

3754 Palestine. (Hebrew.)

3756 Persia.

3758 Other Asiatic countries.

3760 Africa.

3770 Australia.

3780 Trade, labor, sea, hunting, etc., songs. (General.)

[History of philosophy and physics of music. See those subjects, ML3800—, as the histories of philosophy contain more or less theory.]

3785 Musical journalism, etc.

3790 Music trade.

Philosophy and physics of music.

3800 General. (To include metaphysics, books on the origin of music and histories of philosophy.)

Special.

Acoustics and physics. (To include history.)

3805 General.

Special.

3807 Musical sounds. (Tone, klang, harmonics, undertones, etc.)

3809 Intervals, scales, temperament, etc.

F. i., Woolhouse, Treatise on musical intervals.

3815 Harmony.

3817 Other.

Physiology.

3820 General.

F. i., Helmholtz, Tonempfindungen.

3822 Special.

Hand.

(See MT, Pianoforte, violin, etc.)

Voice and hygiene.

(See MT, Singing and voice culture.)

Psychology.

3830 General.

F. i., Stumpf, Tonpsychologie.

Special.

3832 Rhythm.

F. i., Bücher, Arbeit und rhythmus.

3834 Melody.

F. i., Meyer, Contributions to a psychological theory of music.

ML

Philosophy and physics of music.

Psychology.

Special—Continued.

3836 Harmony.

F. i., Stumpf, Konsonanz und dissonanz.

3838 Other.

("Influence" of music, ethics, etc. See ML3916.)

Esthetics.

3845 General (and history).

F. i., Moos, Moderne musikaesthetik in Deutschland.

Special.

3847 The beautiful in music.

F. i., Stade, Vom musicalisch schönen.

3849 Boundaries of music, esthetic relations between music and other arts.

F. i., Villoteau, Recherches sur l'analogie de la musique.

3850 Rhythm.

3851 Melody.

3852 Harmony.

3853 Interpretation.

F. i., Tachinardi, Interpretazione della musica.

3854 Absolute (instrumental) music.

3855 Program music.

Dramatic music.

3857 General.

Special.

3858 Opera.

F. i., Bulthaupt, Dramaturgie der oper.

3860 Incidental music.

3861 Melodramatic music.

3862 Other.

Sacred music.

3865 General.

3867 Oratorio.

3869 Church music.

3871 Other.

3873 Secular choral music.

3875 Song. (Lied, ballad, etc.)

3877 Other.

ML

Philosophy and physics of music.

Esthetics—Continued.

Criticism.

Works of a distinctly esthetic tendency. To include criticism of social and other aspects of musical life and their reform. For works dealing with instruction, see MT. For critical estimates of individual masters and their activity, see individual biography and criticism, ML410. See also collected biography and criticism, ML390, for books like Huneker, Mezzotints in modern music; whereas such books as Heuberger, Im foyer, of course, will go with subject, in that case Opera, 19th century.

See also ML 55—ML 88.

3880 General.

F. i., Fuchs, Kritik der tonwerke.

Special.

3882 Musical life. (Present condition and reform. Also social condition of musicians.)

F. i., Kretzschmar, Musicalische zeitfragen.

Dramatic music and performances.

See History and criticism; Dramatic music, ML1700.

Oratorio and oratorical performances.

See History and criticism; Oratorio, ML3201.

Similarly other special, f. i.

Choral music and performances.

Orchestral music and performances.

Other.

Organ playing.

Pianoforte playing.

Violin and violoncello playing.

Other instruments.

Singing.

Conducting. See ML457, and MT70.

3915 Criticism.

3916 Other special.

3920 Ethics and therapeutics. (Moral, physical, and therapeutic influence and importance of music, including influence on animals.)

3925 **Fiction.**

3930 **Juvenile literature.** (History, esthetics, etc. See also Juvenile instruction.)

CLASS MT

MUSICAL INSTRUCTION

SYNOPSIS

	MT
Theory of musical instruction in general	1
History and criticism	2–5
Instruction and study	6–950
General	6
Rudiments, notation, etc	7–38
Composition	40–73
Interpretation, conducting, etc	75–85
Liturgical instruction, etc	88
Analytical guides (Hermenentics)	90–150
Juvenile study of harmony, etc	155
Tuning	165
Instrumental technics	170–805
Juvenile	740–805
Singing and voice culture	820–948
Juvenile (school, etc.)	890–948
Chorographical instruction	950

MUSICAL INSTRUCTION

MT

1 **Theory of musical instruction in general.**

F. i., Cady, Music-education.

History and criticism.

2 General.

Special.

3 Countries. (Alphabetically.)

Institutions. (First by place then by name of institution.)

The literature may be arranged as follows, the indicated decimal numbers being affixed (point omitted) to the cutter mark for the name of the institution. If necessary, they may be followed by another decimal to indicate the author.

Publications other than regular periodicals, which go in ML1–ML5, as, f. i., the New England Conservatory magazine.

.3 Catalogues, calendars, etc.
.4 History.
.5 Annual reports.
.6 Special (irregular) reports.
.7 Programs.
9. Miscellaneous other matter, as by-laws, advertisements, etc.

4 United States.

F. i., Catalogue of the Chicago Musical College= MT4.C6C63.

5 Foreign.

F. i., Lassabathie, Hist. du conservatoire impérial . . . (Paris)=MT5.P2C645.

N. B.—Other special to go with subject; f. i., a history of vocal instruction will go with singing and voice culture.

Instruction and study.

6 General.

F. i., Marx, Allgemeine musiklehre; Mathews, How to understand music.

6.A1 History.

6.A2 Early literature. (Published before 1800.)

F. i., Scheibe, Ueber die musikalische composition =MT6.A2S31.

6.A3–Z9 Modern authors.

N. B.—This arrangement to apply wherever subdivision becomes desirable and where special numbers have not been provided.

MT

Instruction and study—Continued.

Special.

7 Rudiments of music.

10 Teachers' manuals.

15 Charts, diagrams, etc.

20 Chevé-Galin method.

30 Tonic sol-fa method.

35 Notation, dictation, ear training, stenography, etc.

F. i. Lavignac, Cours de dicteé musicale.

38 Notation for the blind.

Composition.

40 Systems, some of which include notation, etc.

43 Solmisation.

45 Rhythm.

47 Melody.

49 Thorough bass.

50 Harmony.

55 Counterpoint. (Polyphony.)

Forms.

58 General.

Special.

59 Canon and fugue. (Sometimes included in counterpoint.)

62 Sonata.

64 Other.

68 Improvisation, accompaniment, to prelude, to postlude.

70 Orchestra, orchestration.

F. i., Henderson, Orchestra and orchestral music; Gevaert, Cours d'orchestration.

73 Band and instrumentation for band.

75 Interpretation, analysis, phrasing.

80 Embellishment.

85 Conducting, score reading and playing.

88 Liturgical instruction, formation and organization of church choirs.

F. i., Powell, Choralia.

Analytical guides, etc. (Hermeneutics.)

N. B.—In doubtful cases preference is to be given to ML410.

90 General.

F. i., Kretzschmar, Führer durch den konzertsaal.

Special.

92 Composers. (Collected miscellaneous works.)

F. i.., Beyer, etc., Johannes Brahms. Erläuterung seiner bedeutendsten werke.

MT

Instruction and study.
Analytical guides, etc.
Special—Continued.
Topics.
Opera.
Collected.
95 Several composers.
100 Individual composers.
105 Single. (Arranged alphabetically by names of composers.)
Oratorios, cantatas, etc.
Collected.
110 Several composers.
115 Individual composers.
120 Single.
Orchestral music.
Collected.
125 Several composers.
F. i., Goepp, Symphonies and their meaning.
130 Individual composers.
135 Single.
Chamber, organ, piano, violin, etc., music.
Collected.
140 Several composers.
145 Individual composers.
150 Single.
155 Juvenile instruction and study of harmony, etc.
165 Tuning.
Instrumental technics.
170 General observations.
Special instruments.
Organ.
180 General observations.
182 Systems and methods.
Studies and exercises.
185 General.
Special technics.
187 Pedal.
189 Registration.
191 Other.
193 Teaching pieces. (If composed as such. If instructive editions, see always the special subdivision Instructive editions).

MT

Instruction and study.
Instrumental technics.
Special instruments.
Organ.
Studies and exercises—Continued.
Instructive editions.
195 Several composer.
197 Single composers.
198 Self-instructors.
Reed organ. (Harmonium, etc.)
200 General observations.
202 Systems and methods.
205 Studies and exercises.
208 Self-instructors.
210–219 Other kinds of organs.
Pianoforte, (and other keyboard instruments.)
220 General observations.
221 Physiology of the hand.
222 Systems and methods.
224 Rudiments of music, etc., as applied to pianoforte instruction and study.
Studies and exercises.
225 General.
Special technics.
226 Left hand.
227 Pedal.
228 Touch.
229 Octave, chord, etc., playing.
230 Other.
231 Concert studies. ("Etudes de concert.")
232 Four hands, two pianos, etc.
233 Teaching pieces.
F. i., Lieber, Stray beams; a set of melodious teaching pieces; J. Mendelsohn, The butterfly etude; Orth, Twelve etude pieces for pianoforte; Burgmüller, Etudes de genre.
Instructive editions.
235 Several composers.
237 Single composers.
238 Self-instructors.
240–249 Special kinds of pianoforte, including obsolete instruments.
242 Harpischord, etc.
245 Jankò pianoforte.

MT

Instruction and study.
Instrumental technics.
Pianoforte.
Special kinds, etc.—Continued.
247 Other keyboard instruments.
F. i., Dolceola.
Bowed instruments.
Violin.
260 General observations.
261 Physiology of the hand.
262 Systems and methods.
Studies and exercises.
265 General.
266 Orchestral studies.
Special technics.
267 Bowing.
268 Positions.
(See also Juvenile violin instruction and study for 1st–3d positions, MT765.)
269 Chords.
270 Harmonics.
271 Other.
272 Two violins.
273 Concert studies.
274 Teaching pieces.
Instructive editions.
275 Several composers.
276 Single composers.
278 Self-instructors.
Viola.
280 General observations.
282 Systems and methods.
Studies and exercises.
285 General.
292 Two violas.
293 Concert studies.
294 Teaching pieces.
Instructive editions.
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